

NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



SUMMER 2010



SUMMER 2010 NEWSLETTER

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It's all about Passion...

REALIZATIONS WHILE GIVING A SLIDESHOW PRESENTATION AT THE SANTA FE WORKSHOPS



In late June I taught an adventure photography workshop at the Santa Fe Workshops. It was a great success and my thanks to all of the participants who flew from around the world to attend the workshop. In fact, the image on the contents page and the Parting Shot image are outtakes from the workshop where we were shooting on a working ranch. The rest of the week saw us shooting adventure sports including rock climbing, whitewater kayaking and mountain biking. And I have to say the participants created some amazing images.

During the course of the workshop each instructor gives a slideshow or presentation of their work to all of the workshop classes. One of the other photographers teaching that week was legendary photographer [Arthur Meyerson](#), whose work I had seen many years ago at the start of my career. I remember seeing his work in Nikon World Magazine back in the mid 90's and thinking to myself one day I'll be in that magazine. Fourteen years later I have had images in Nikon World Magazine several times and am now a columnist for that magazine (see page 5). While I don't pretend to be in the same class of legendary photographers as Arthur, I have come a long way.

In preparing for my presentation I struggled to find a topic that would be a good opener for my thirteen minute slideshow. In the end I winged it. While giving the audience a little background on how I started my career I began to talk about how passionate I was about rock climbing, which in turn led to my passion for the outdoors and photography. All of those passions are closely linked and I wouldn't be half the photographer I am today if not for those passions. They are the reason I work so hard and push myself and my craft. It wasn't a revelation that my passions are at the heart of my work. It was the realization that my passion comes through

in my images whether I know it or not that stunned me. That night after my presentation was over the applause and affirmations were overwhelming – and completely unexpected. It is an incredible feeling to know that your work is appreciated and is inspiring to others. It isn't as if I don't know that otherwise, it is just so rare to see that kind of response in such a genuine manner as I experienced that evening.

When I sat down after my presentation, Arthur, who was sitting right next to me, leaned over and told me it was "killer work" or something to that effect. That was a huge complement for me – especially in light of the fact that he was one of a handful of photographers that inspired me early on in my career. A few days later I sat with him at lunch and told him about how I used to drool over his images in Nikon World Magazine. Ever the gentlemen, Arthur was very humble and his passion for photography was palpable.

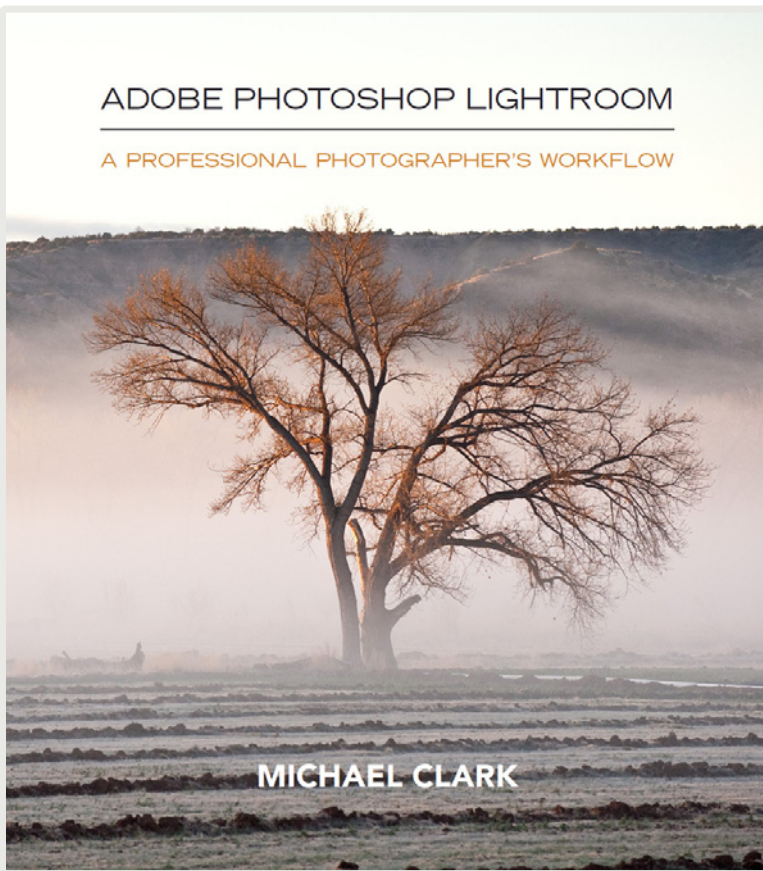
The realization that our work, and mine in particular, can inspire people in such a concrete manner is what really gets me. They don't even have to be photographers. It is just that go for it attitude that is infectious and inspires others to follow their passions and chase their dreams. And that is what life is all about, which is why I think so many folks that night responded to my work.

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Digital Workflow e-book updated for Lightroom 3

E-BOOK MASSIVELY OVERHAULED TO COVER LIGHTROOM 3 AND PHOTOSHOP CS5



**HOT
OFF
THE
PRESS!**

I am happy to announce that the new version of my digital workflow e-book, [*Adobe Photoshop Lightroom: A Professional Photographer's Workflow*](#) has been updated for Lightroom 3 and Photoshop CS5 and is now available on my website. I have been working on this new version of the e-book for a few months now in between assignments and other work. In that time I have done extensive research to expand and greatly improve this new, updated and completely re-written version of the book. I can honestly say that I have not seen any other book on the market today that includes as much detailed and comprehensive information as this e-book does on digital workflow.

I have added brand new information on topics including advanced color management, advanced monitor calibration, print proofing, an in-depth discussion of the DNG file format, shooting tethered, an in-depth examination of the new Noise Reduction sliders, an explanation of new Lens Correction controls and a completely new and expanded section on my Photoshop Workflow.

But above and beyond this new information I have gone through and added information to almost every section of the book, expanding the page count to 353 pages. Don't fear the page count as it is was also expanded because of the new and much easier to read layout. In particular, I have dug deep and included some very detailed insight in the Color Management chapter including recommended monitors, monitor calibration devices and inkjet printers. That chapter alone is worth purchasing the new version of the e-book. The e-book has also been optimized for the iPad and iPhone.

To see a sample of the new version of the e-book click [here](#). If you would like to purchase the e-book [click on this link](#), which will take you to my website where you can purchase and download the book with a credit card.

RECENT CLIENTS: Adobe, Red Bull, Smartwool, Black Diamond, Outdoor Photographer, Surfer, Nikon World Magazine, Vertical Magazine and the Santa Fe Workshops.

Nikon World Magazine, Rangefinder & Outdoor Photographer

BLOGGING FOR OP, A FEATURE IN RANGEFINDER AND WRITING FOR NIKON WORLD



With the release of the new book *Adventure Photography: Capturing the World of Outdoor Sports* last fall there have been a lot of articles on me and my work. The best one I have seen so far is one that was published in Rangefinder Magazine (double page spread above). In addition to the article in Rangefinder Magazine articles about my work have also been published in *Digital Photographer* (UK), *Digital Photo* (UK) and *Outdoor Photographer*. The Rangefinder article is [available and can be downloaded as a PDF on my website](#). The article is all encompassing and details my background as a photographer, my influences, my workflow, clientele and my thoughts on the future of photography.

In addition to the magazine articles I recently became a columnist for [Nikon World Magazine](#). I took over the Workshop column, which was formerly written by celebrated *Sports Illustrated* photographer Dave Black. The Workshop column discusses images created using

specific Nikon gear and gives the details of how readers can create similar images. Nikon World is published quarterly and the Workshop column appears in the Spring and Fall issues. It is a great honor to work with the editors at Nikon World and it is also a phenomenal showcase for my images.

Lastly, after meeting with the editors at Outdoor Photographer earlier this year I was asked to be one of a handful of photographers who blogged for the Outdoor photographer.com website. All that was asked is that I upload blog posts that I have already upload to my own blog site. This is just one more way for folks to find me and my work and it is also acts as a great marketing tool for my workshops and books, as well as disseminating excellent information for photographers interested in adventure photography. I encourage you to check out the [Outdoor Photographer blog](#) and the great posts by myself and the other six photographers.

Adobe Lightroom & the Fine Art Digital Print Workshop

IN TANDEM WITH THE ALBUQUERQUE BALLOON FIESTA - SANTA FE, NM - OCTOBER 7-10, 2010



This 4-day workshop will be a combined classroom workshop with outdoor photographic shoots. The workshop coincides with the Albuquerque International Balloon Fiesta, which is the world's largest balloon festival and will certainly be one of our photographic destinations. All classroom instruction will be centered around Adobe Photoshop Lightroom Version 3.0, as well as the craft of creating a fine art digital print.

Instead of listing all the details here (which are available on my website and blog) I thought I'd include some of the great testimonials from last year's workshop participants: "Andy and Michael, I've taken several photography seminars over the past few years. Without a doubt your's has been the most informative, well organized, openly sharing event I've attended."

"Thanks again for all your help and guidance. It's clear you don't hold back when teaching and sincerely want all attendees to get as much out of the seminars as we're

able to absorb."

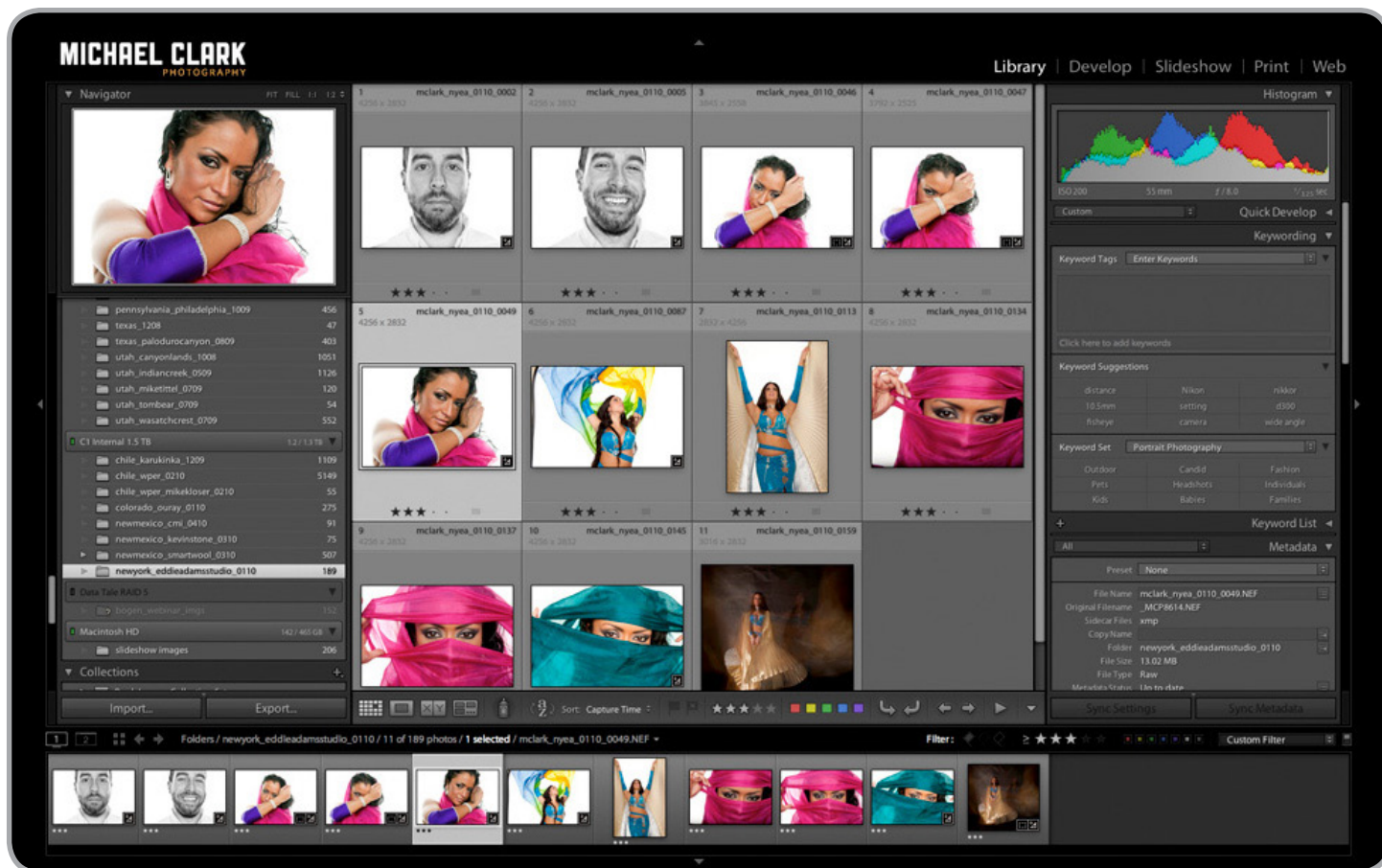
"Your workshop at Santa Fe was too good and I came away with a lot of knowledge and renewed energy. The level of expertise that you both shared was top-notch and I hope to repeat this experience again. Thanks for such a great workshop!"

"...my mind is still spinning and I can't help but smile every time I think of the wonderful experience garnered from our workshop. Between what I learned from the two of you, as well as from my talented classmates – this was a great experience, and I would do it again."

This is just a sampling of the feedback from last years participants. And I do have to say that is was one of the best workshops I have ever taught. If you are interested in signing on for this fall please check out the [full course description and registration info on my website](#) and [blog](#). I hope to see you here in Santa Fe this fall. If you have any questions please contact me.

Adobe Photoshop Lightroom 2-day Workshops

START TO FINISH WORKFLOW FOR PHOTOGRAPHERS



Lightroom is the essential software of choice for digital photographers. This unique hands-on application experience is an intensive two-day workshop focused on Adobe Photoshop Lightroom 3.0, in which participants learn to download, organize, manage, develop, and present digital photography using their own laptops.

We begin with an introductory overview of Lightroom, which starts with covering the database components, catalog files, previews, the metadata structure, and the steps for setting up application preferences specific to your personal workflow requirements. Topics include digital camera setup, choosing appropriate file formats for image capture, efficiently downloading images from the camera or a hard drive, sorting, rating, editing, global tone and color corrections, critical local corrections, input and output sharpening, presenting slideshows, and printing photographic images using Lightroom from start to finish. Under Michael's expert guidance, participants come to see why Lightroom puts

deliberate focus on the word "speed". This program allows photographers to spend less time in front of their computers and more time behind their cameras.

Sponsors: Adobe, X-rite, Blurb, Data Robotics, Nik Software, onOne Software

Cost: \$395.00

[Register online at Lightroom workshops.com](http://Lightroomworkshops.com). Starting later this summer through the fall, I'll be teaching this workshop in Vancouver, Austin, Minneapolis, Calgary, Milwaukee, Memphis and Miami. Please check my website for the dates that I am teaching this workshop and for more information about the workshop.

The Adobe Photoshop Lightroom workshops are taught as part of a larger series of workshops on Adobe Lightroom via Lightroomworkshops.com. Other instructors, including Nevada Wier, George Jardine and photoshop guru Jerry Courvoisier, will be teaching the same workshop at other locations. For a complete overview of locations and instructors visit the Lightroom-workshops.com website.

The Eizo ColorEdge CG243W

THE ULTIMATE IN ADOBE RGB COLOR ACCURATE MONITORS



While revising and updating my e-book on digital workflow as covered on page 4 in this newsletter, it became apparent that my color management wasn't as good as it could be and that my old monitor was part of the problem. My old monitor was an Apple Cinema Display, which by all accounts is a well respected monitor. That is also the monitor that a large percentage of pro photographers use on a day to day basis. But the reality is that the Apple Cinema Displays are not that great when it comes to color accuracy for critical color work. By comparison, the Eizo ColorEdge monitors are revered for their incredible color accuracy and also for their ability to show almost all of the Adobe RGB color space, which is the main color space of the working professional photographer.

Ever since the digital revolution began all photographers have struggled to have their work printed just as it appears on their monitors. Obviously there is a lot more that goes into getting accurate colors in a print than just the monitor but this is the hub of everything we do with our images and as such it is one of the key components that needs to be chosen with very careful thought.

Before we get into the technical details of the monitor I want to give you a bit of the back story for all of this so you know why I chose the Eizo ColorEdge CG243W instead of something else. I was a guest blogger for Will Crockett's ShootSmarter.com website for a number of years. I wrote about Lightroom, digital workflow and a variety of other topics. While writing for him

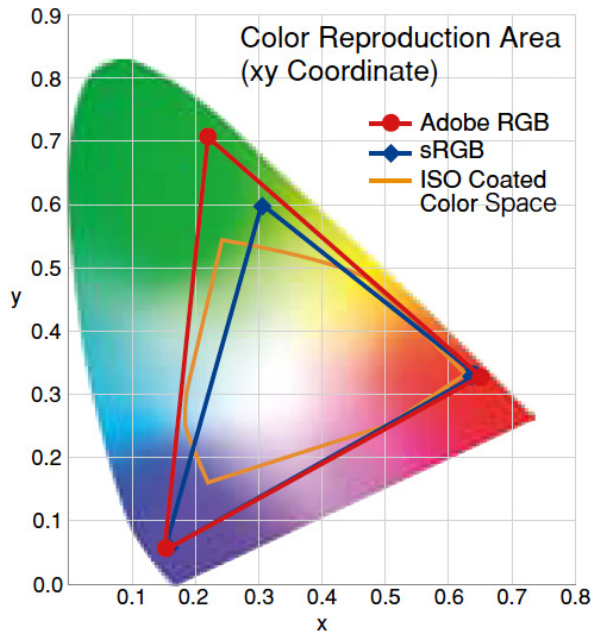
and getting to know him and his work it became clear that he had done some serious testing on every aspect of color management including monitors and monitor calibration. He was very critical of most monitors and recommended only a handful of high end monitors for photographers. He was the one who recommended the Eizo ColorEdge CG243W to me. Along with his recommendation and that of a few other top retouchers and photographers, it became clear that this monitor would be one of the best available anywhere and would radically improve my color management.

I know many of you are thinking that you have been getting along just fine with your current monitor and don't see the need to spend \$2,000+ on one of the Eizo options. I understand. It was hard for me to spend so much money on an Eizo. I didn't want to spend \$2,300 for the CG243W, but accurate color is critical for my work. And I want to know 100% that when an image leaves my office it is completely dialed in and should print with accurate color if the pre-press printer knows what they are doing. That is why I bought the Eizo. It shows approximately 98% of the Adobe RGB color space. It has consistent color from edge to edge and shows black and white images with incredible accuracy and with no color cast. It is only a 24-inch diagonal monitor, which might seem small these days but the 30-inch Eizo option is \$5,000 so you'll understand why I went with the 24-inch. I find the 24-inch to be plenty big. The monitor comes with a hood, monitor calibration software, 10-bit color built in and a whole host of other features not available on other monitors. As they say, you get what you pay for.

First off, if you are working on a normal monitor and process your images in the Adobe RGB or ProPhoto RGB color space then you are not seeing all of the colors in your images. I can attest to this. I am now seeing colors in my images I have never seen before. And because I can now see those colors I can control them for the best output. As in the color chart below it is easy to see the portion of the visible spectrum that sRGB covers and the larger Adobe RGB color space. The ISO Coated color space is the CMYK color space used by the average magazine to print on pre-presses. As you can see the Adobe RGB color space fully contain this

equipment review

color space as well. There are only a handful of monitors on the market that even claim to show most or all of the Adobe RGB color space. Eizo and LaCie are the only two manufacturers that I know of that lay claim to showing a significant portion of the Adobe RGB color space.

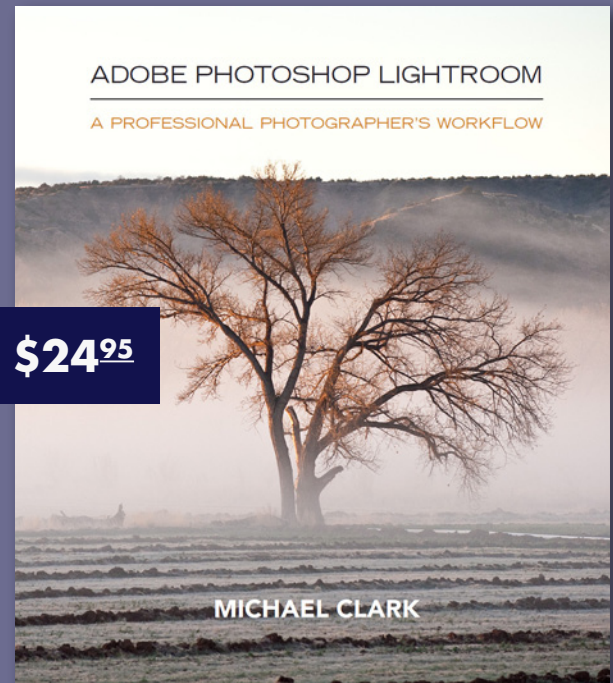


For the pro photographer working for editorial and commercial clients I cannot stress enough how important it is to have a monitor that shows the entire working color space for accurate color. There are many other factors that make the Eizos incredible monitors. I'll let you explore the tech details on your own. As a side note be aware that these monitors can make colors on the web look quite "neon" when in the Adobe RGB mode. This is easily averted by using the sRGB emulation mode when looking at the web. When I first calibrated my monitor and looked at my website I was horrified until I figured this out.

If you are in the market for a new monitor I would highly recommend checking out [Will Crockett's monitor recommendations](#). There are a few other monitor's that show most of the Adobe RGB color space (but are not as color accurate as the Eizo here) like the LaCie 324 and 526 and there is also a smaller version of the CG243W, the Eizo CG223W, which is a 22-inch version of the CG243W and only costs \$1,350. Whatever monitor you choose make sure that it can be calibrated and profiled accurately. If you need incredible color accuracy and the best money can buy I highly recommend the Eizo ColorEdge monitors.

ADOBE LIGHTROOM WORKFLOW

A COMPLETE WORKFLOW FROM CAPTURE
TO OUTPUT BY MICHAEL CLARK



UPDATED FOR LIGHTROOM 3.0 AND PHOTOSHOP CS5

The Adobe Photoshop Lightroom Workflow, a 353 page e-book, is a workshop in book form. Updated for Adobe Lightroom 3 and Photoshop CS5, this e-book was completely re-written and presents a workflow that can be adapted by any photographer, professional or amateur. I can honestly say that I have not seen any other book on the market today that includes as much detailed and comprehensive information as this e-book does on digital workflow.

To purchase *Adobe Photoshop Lightroom: A Professional Photographer's Workflow* click on the website link below. Payments can be made with any major credit card or via your PayPal account. For more information on the workflow and exactly what is covered go to Michael's website.

WWW.MICHAELCLARKPHOTO.COM



ON ASSIGNMENT WITH THE



In late May I had the pleasure of working with three members of the Red Bull Air Force team while shooting an assignment for Red Bull. Jon DeVore, Mike Swanson and Miles Daisher were headed to a very remote location in Utah near the Utah/Nevada border to jump off a 3,200-foot cliff. It was my job to shoot still images alongside a video crew from ABC who were shooting a Nightline special which aired in June 2010. Strangely, this was the most stressful assignment I have shot for Red Bull so far. I had a total of 12 seconds to get my action shots – 12 whole seconds! Once the athletes jumped off the cliff they were gone within one second and were nothing but a dot flying at 150 mph in the canyon below.



As you might imagine, this was a wild assignment. Jon, Mike and Miles were a blast to hang out with and watching them leap off a 3,200-foot cliff and get 40+ seconds of flight time in their wingsuits really made me want to try this wild sport. They made it look easy. And they are the closest thing I have ever seen to Superman in real life. But just like any other sport, they have put in their dues. Jon had over 15,000 jumps previous to this one. He started out as a sky diver, then moved on to BASE Jumping and finally to wingsuits. His was a slow and steady progression that is normal among extreme athletes and allows them to have a comfortable safety margin because of their experience. This is obvi-

ously not a sport you just decide to try. It takes careful planning and preparation, along with some strong will power. This truly is an “extreme” sport more so than any other adventure sport I have ever photographed.

The weather forecast for the weekend was bleak. When we arrived the winds were gusting up to 40 mph, which is not ideal. Clouds blanketed the mountains and I was pretty sure the assignment would be a bust. The next morning we hiked to the base of the cliff to scout out the landing zone. Above, the cliff loomed like a broken and battered El Cap rising straight off the desert floor. Looking up I was happy to have the assistance of a he-



licopter for this shoot. Later that day we scouted the backside of the mountain and checked out the hike off the top just in case any of us got stranded up there or the helicopter couldn't make it. As it turned out the approach was a maze of desert canyons and nondescript summits. Tying to tell which mountain was



Captions: Page 10 - Jon Devore jumping off a 3,200-foot cliff face. The cloud of smoke around him was created by the smoke canister strapped to his leg. Page 12 - Top: The team getting off a helicopter on top of the cliff. Page 13- Top: Miles Daisher doing an interview for Nightline. Bottom: The hole burned into Jon DeVore's wingsuit by his smoke canister. Page 14 - A sequence image of Jon Devore jumping off the 3,200-foot cliff face. Page 15 - Top: Mike Swanson in flight. Bottom: Portrait of Miles Daisher. Page 17 - Top: The team. Bottom: Jon and Miles children playing near camp in Utah.



which turned out to be impossible from the backside without a map and some serious scouting. With the weather moving in we gave up and headed back to camp. We had seen enough of the terrain to figure out where we could descend if it came to that. Later that evening the wind was howling so hard that I had to hold the sides of my bomber mountaineering tent to keep it from being flattened. The wind had to be blowing at least 50 to 60 mph. And then suddenly at 1 AM the wind just stopped.

The morning dawned clear and calm. It was a surprise

to us all. The weather forecast said nothing about a break in the weather. Within a half hour we were hiking to the base of the cliff where the helicopter would pick us up and ferry us to the top of the cliff.

As Miles put it so succinctly when we arrived on top, this was a “triple black diamond wingsuit jump.” Jon dropped a rock off the top and everyone realized they had exactly six seconds to get enough speed and to start flying away from the wall before they would hit the sizable ledge a thousand feet below. On top of that they had to make a 90-degree left hand turn as soon as



they started flying since the canyon they were jumping into was quite narrow. While they had the skills to do this jump comfortably it was no cake walk.

Luckily the weather held out for us and the team got three jumps in over the course of four hours. My orders from Red Bull were to concentrate on the action first and then worry

about lifestyle images and portraits if there was time and opportunity. Before the shoot I had done a lot of research on BASE jumping and specifically photography done with these guys flying in a wingsuit. This was a tough sport to photograph, especially if you were not able to fly with them. My first instincts were to mount a camera on one of the athletes and then trigger it remotely with Pocket Wizards so I could photograph the action in mid flight. That option was axed pretty quickly when the team saw the jump and how technical it was. They decided not to jump as a group or even in pairs for fear that if one of them made a mistake it would cost all of them their lives. Plan B was to have two cameras shooting at 8 fps on every jump. And that is what I did.

My cameras were wirelessly synced via Pocket Wizard PLUS II radio transmitters and receivers. The second camera was set up near the cliff edge on a tripod and was clipped into a nearby bush with a rope. With this set up, everytime I shot an image with my handheld camera the second camera would also fire giving me two perspectives on each jump. From previous experience I knew that the best lens for this sport would be a fisheye, which is what I ended up shooting with on my main camera for most of the time. My second camera had a Nikkor 17-35mm f/2.8 zoom lens mounted on it. Because of the circular nature of the canyon the team was jumping into it turned out that the best shot (which appears on the cover of this newsletter) was a horizontal one including the entire canyon. Once I had this image in the bag I continued to mix it up and try to get different shots, even using a 70-200mm telephoto with a 1.4X convertor to get images of them in flight as

they fell down the cliff line, which proved to be incredibly challenging.

On the third jump, Jon's smoke canister burned a hole in his wingsuit while he was landing. Because of that and the technical nature of the jump the team packed it in. I was hoping we'd be able to get some images in better light at the end of the day but the weather quickly cranked up again and the mountains were completely engulfed by clouds and high winds that evening.

As part of the Nightline episode, ABC wanted to interview not only the jumpers but also their wives. Hence, the team had their families along with them on this excursion, which made for some very interesting dynamics. To a person, each of their wives had also been sky divers or even BASE jumpers so they knew what it was like to jump out of a plane or off a cliff. One of the most interesting parts of the weekend was listening to the interviews of the athletes and their wives. The interviews were passionate and level headed – just what I expected. While folks who are not climbers, kayakers or adventurous might think these guys are totally nuts, to me and to those who do risky sports in the outdoors it isn't a matter of risk but of skill and confidence. That doesn't mean there isn't risk, it just means that skill and experience slowly built up over time can allow an athlete to push the envelope pretty far as these gentlemen and their feats can attest to.

If you'd like to see the interviews and footage that was shown on Nightline you can view that on www.abc.com. Good Morning America also aired the [footage](#) and my [images](#). And finally, there is also a teaser



video that was shot while we were out there which is on the [Red Bull Air Force website](#). In the end I got a few decent action images, several nice portraits and quite a few lifestyle images – just what I needed. It isn't often I meet a bunch of guys having this much fun while making a living. My thanks to the team and to Red Bull for the assignment. I hope to work with these guys again soon.

Reality Check

by Michael Clark

Every time I craft a newsletter this Perspective article is always the toughest to write. More to the point, it is tough to find a topic that is interesting and worthy of writing about. While looking for ideas I happened upon my own website and found an article I wrote many years ago named [The Reality of Adventure Photography](#). For this issue of the newsletter I have taken a section from that article and morphed it into an article on the realities of being a pro photographer.

“MANY DON’T REALIZE JUST HOW MUCH WORK IS NEEDED TO SUCCEED IN THIS BUSINESS. TOO MUCH TIME SPENT RELAXING CAN SINK A CAREER.”

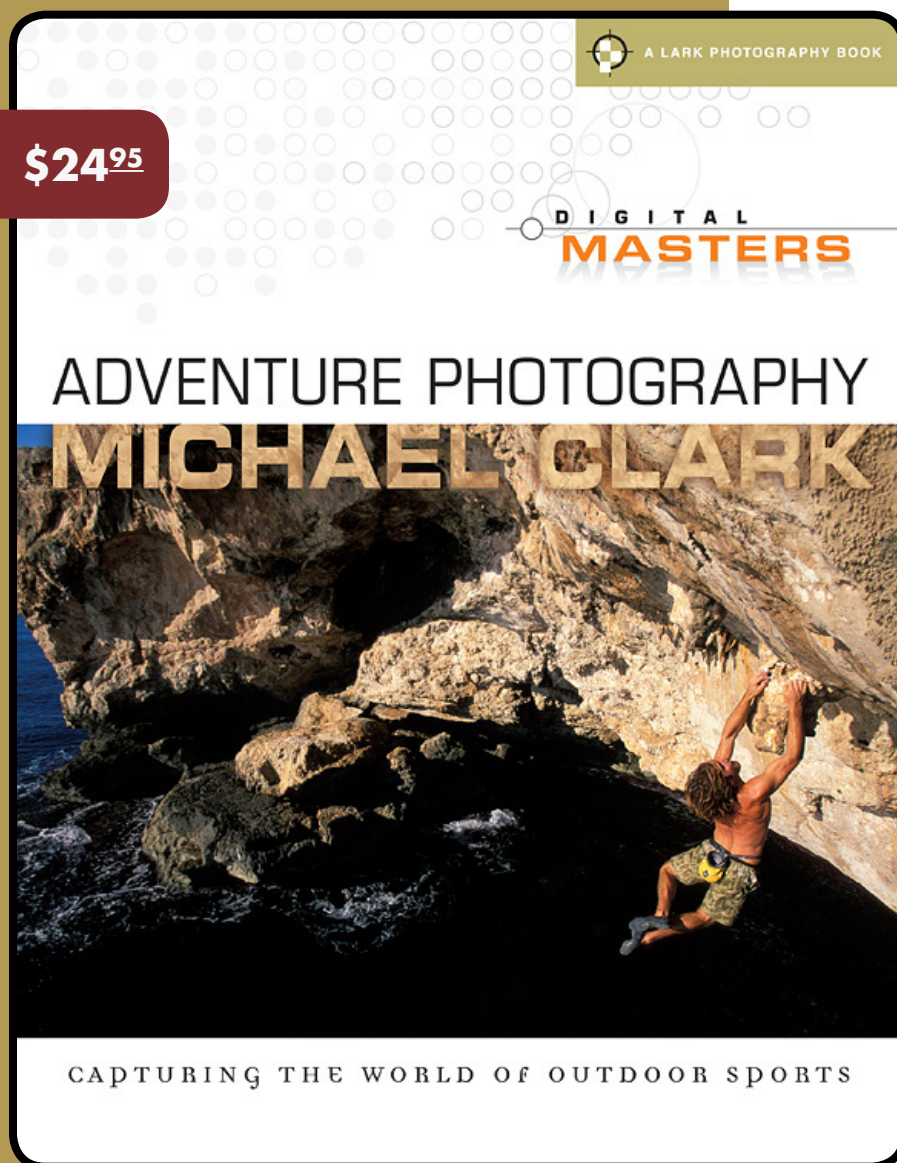
As a pro who doesn’t have a Hollywood budget for creating images the reality is there is precious little I can control on most of my photo shoots aside from coordinating the action, the timing of events or adjusting the artificial lighting. As much as I’d like to think that I can predict the weather I have been thwarted more times than I’d like to think about. Some years it seems that the weather is always bad and other years it seems like I get lucky with the weather quite often. And more often than not it seems that I have gotten lucky or am blessed with excellent weather on big commercial jobs where a lot of money is at stake.

As a freelance photographer the reality is we might soon be a “dying breed.” The competition is fierce and corporations are always asking for more usage rights of still images and video with no extra compensation. The law of supply and demand is also in full effect now that there are so many new photographers trying to get work. In this day and age photographers need to have a fair amount of business and marketing savvy as well as the ability to produce top-notch work. On top of that, digital photography has conquered film, making photography more exciting than it has been in a long time and also more complex. The reality is the technology is only going to get more complex and keeping up with it is job number one for the pro that wants to be working five, ten or fifteen years from now. It is perhaps the most exciting time in history to be a photographer as whole new worlds of imaging are opening up.

In the end, there is much more to this job than just capturing the images. Photographers tend to make it sound so glorious. They leave out the unpleasanties like sleeping in airports, 90-hour work weeks and the tough realities of owning your own business. In this era of ever increasing expenses and shrinking usage rates you have to work hard and count ‘perseverance’ as a good friend. What I think many don’t realize is just how much work is needed to succeed in this business. Too much time spent relaxing, thinking one has arrived, can sink a career. If I don’t adapt, continue to learn and create new and exciting work then I might as well pack it in. Don’t take any of this as complaining. This is just the bare bones reality of making a living as a photographer and even with all of the difficulties I wouldn’t trade it for the world.

DIGITAL MASTERS:
ADVENTURE PHOTOGRAPHY
Capturing the world of Outdoor Sports

IN STORES NOW!!!



This book details the ins and outs of creating top-notch adventure sports images. As far as I can tell there are no other books out there that even come close to covering as much ground as this book does. In fact there are few if any books

that specifically talk about photographing adventure sports at all. I have basically downloaded everything I have learned about shooting adventure sports over the last 14 years as a full-time pro into this book. Some of the topics covered in the book include: equipment, outdoor gear, adventure photography fundamentals, artificial lighting, how I approach and shoot each of the main adventure sports, portraiture and lifestyle photography as well as what it takes to be a pro. The book also includes in-depth interviews with photographer Corey Rich and *National Geographic Adventure* photo editor Sabine Meyer - and a whole lot more.

DESCRIPTION FROM LARK BOOKS:

As one of the world's most respected adventure photographers, Clark offers sage advice—gained from years of hard-earned experience—on equipment, techniques, and the specific skills required to get in on the action. Learn to capture fast-moving subjects and deal with harsh conditions and horrible weather—even when you're hanging

from ropes and riggings in a squall. Of special interest is the Portraiture and Lifestyle chapter, which covers increasingly in-demand techniques.

Digital Masters: Adventure Photography is part of a series of photography books written by highly acclaimed photographers who are leaders in their diverse specialties, the Digital Masters series provides the expertise necessary for creating successful, well-executed images. These unique books take you on the road, in the studio, and on the job with some of today's most talented image-makers who provide insight into how they think, work, and shoot. Novice and seasoned photographers alike will find inspiration for cultivating creativity and essential information.

ORDER THE BOOK ONLINE AT:

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amazon.com

BARNES & NOBLE



Rick Iannucci riding his horse and trailing another while working on the Crossed Arrows Ranch near Santa Fe, New Mexico.
Nikon D700, ISO 800, Nikkor AF-S 70-200mm f/2.8D ED-IF , Sandisk Extreme IV 8 GB CF Card